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stand at the four corners, and prelates with crook or crozier in front of the immediate pillars. The statuettes in the open canopy represent Charlemagne, the Virgin Mary, and St. Catherine. Beneath the middle spire there is a figure of Christ, and under the smaller spires are angels. The large central compartment



FIG. 5.  
BYZANTINE RELIQUARY IN  
GILDED SILVER AND  
ENAMEL.

contains a drawer with a quatrefoil aperture through which one is permitted to rever divers relics, not only of Charlemagne, but even, as it is claimed, of Christ—of which latter relics, it must be said, the untaught traveler rarely doubts the genuineness until he has escaped the glamor of the Schatzkammer and had the credulity in medieval wonders shaken out of him by the clatter of the too iconoclastic railway. Before we take leave of this exquisite work, which we have sketched (Fig. 2), it should be recorded that it was the gift of Charles IV., "the arch-step-father of the Holy Roman Empire," and has graced immemorial civic and religious processions.

Another master-work, conceived in the same architectural spirit but on a smaller scale, is shown in Fig. 3. It is a little more than a yard high, weighs fully as much as the first chapel, and like it is built of gilded silver. On three pedestals, and beneath as many airy pinacles are statuettes of Christ, St. Peter and St. Stephen, the sculptor's work possessing this time a distinctly modern picturesqueness of modelling. The workmanship is throughout superb. The inlay and relief of the base moldings have been executed with surprising skill. Altogether, it is impossible to imagine anything more delicately beautiful than this miniature cathedral. Base, columns, tracery, finials, are wrought out with unvarying faithfulness to purity of style within the strict artistic limits of Gothic forms as applied to goldsmith's work.

The next of our sketches (Fig. 4) is that of a reliquary in gilded silver the sculptures of which represent the offering of Christ in the Temple. Mary holds out over the altar a pair of doves, and old St. Simeon bears the infant Jesus in his extended hands. The two figures are stiff, stunted and archaic, the draperies leaden. Relics of St. Simeon are locked in the elaborately, if rudely, worked altar-table.

As might be expected of a medieval religious collection, this one is mostly rich in reliquaries. The reliquary or portable shrine for the keeping of sacred relics was a feature of Middle Age life, and it was made in such variety of shapes and sizes as permitted the humblest to carry about with them some demon-defying amulet. The *encolpium* was worn in the bosom; the *phylacterium*, around the neck. The *feretrum* or *feretory* was a large shrine intended, like those we have been describing, to be borne in processions. Other examples of reliquaries from the Schatzkammer are shown in Figs 5, 6, 7, and 8. Fig. 5 is made of gold in the form of a Greek chapel, and is decorated in relief and intaglio. The workmanship is pronouncedly Byzantine, a piece of criticism which is supported by the assertion that the head which this reliquary contains formerly rested on the shoulders of the Hungarian St. Anastasius. Fig. 6 is a Gothic reliquary of gilded silver which encloses a piece of the true cross. Fig. 7 is a silver cross of Greek design, in a plate heavily ornamented with gold, enamel, and jewels. Fig. 8 is

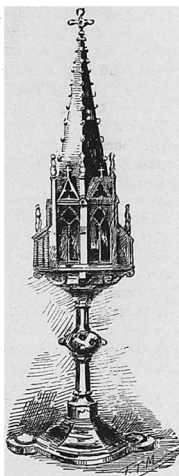


FIG. 6.  
GOTHIC RELIQUARY.

the beautiful repository of a piece of the rope with which Jesus was bound in the pillory.

Fig. 9 is a monstrance encrusted with gold and contains a wax *agnus dei* which enjoys the distinction of a very ancient papal benediction. A few simpler reliquaries are in the form of oblong boxes sparingly ornamented.

The Schatzkammer boasts several curious little separate statues. (Fig. 10) illustrates two of these. To the smaller the donor, a man clearly not less self-satisfied than pious, has affixed his effigy kneeling in devotion. The other, unaccountably ascribed to fourteenth century workmen, makes the Virgin a

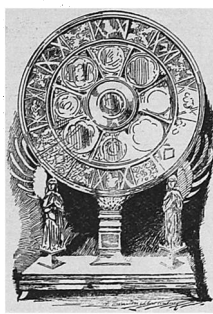


FIG. 7.—BYZANTINE RELIQUARY  
IN SILVER AND GOLD.

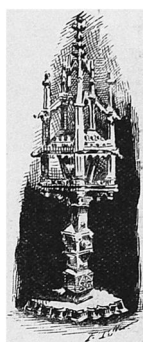


FIG. 8.  
GOTHIC RELIQUARY IN  
SILVER.

display a tenth century basic design with Gothic features and rococo details superadded as the centuries slipped away and fashion yielded to fashion. The hand of the enricher has long since done its utmost, and not a touch waits to be added to these lovely heirlooms of quaint Aachen. Kings helped the citizens in their labors of enrichment. Among the German rulers, Henry II, surnamed the Saint, Charles VI, and Richard of Cornwall showed their special favor by gifts of princely quantities of gold, silver, and jewels; Lewis the Great of Hungary increased its stores; and Louis IX. of France leavened the gathering with the elegance of French taste and assisted it with French gold. The personal interest of these relics would fill a curious volume.

The multitude of the Schatzkammer relics bewilders one. There are many golden crosses, two liburiums or monstrances, containing respectively the girdles of Christ and Mary; more reliquaries with pieces of the true cross;

various bones of saints; astonishingly numerous waifs and strays gathered from Charlemagne's distinguished anatomy; a solid silver bust of him: his golden cross, his hunting horn, his crown and sceptre; and a statue of St. Peter bearing a link of the chain which shackled him in his prison cell. And there is one exquisite specimen of a ninth century gospel-book written on parchment, bound in gold and ivory, and lavishly inlaid with jewels. Whenever a complete and copious catalogue of this collection shall be published, it will fill a portly volume, which must prove a boon to art students and art workers. The Schatzkammer holds in itself a potential renaissance of the goldsmith's art, as it once was, and it will

be an auspicious day for industrial art when its treasures may be unlocked to the world.

## CONTRASTS OF COLORS.

AS a guide to the decorator who may be uncertain as to his ability to properly contrast colors, we offer the following which, if observed, will always serve as a guide in his decorative work:

- Black and Warm Brown.
- Violet and Pale Green.
- Violet and Light Rose.
- Deep Blue and Golden Brown.
- Chocolate and Bright Blue.
- Deep Red and Gray.
- Maroon and Warm Green.
- Deep Blue and Pink.
- Chocolate and Pea Green.



FIG. 9.—SILVER MONSTRANCE.



FIG. 10.  
STATUETTES IN GILDED SILVER.